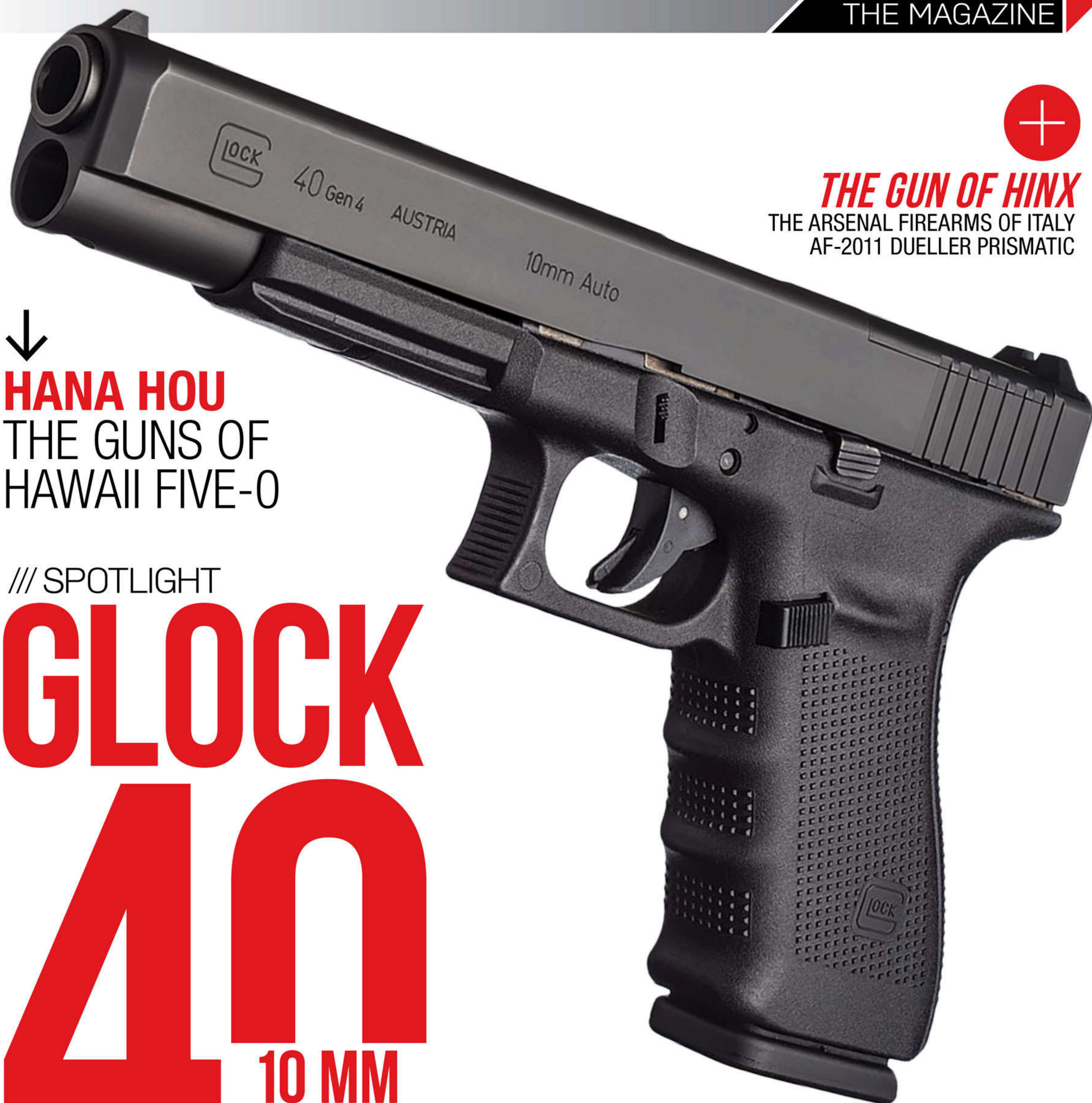


PHIL SCHREIER : THE MAN WITH THE GREATEST JOB IN THE INDUSTRY

# GUNUP

THE MAGAZINE



## *THE GUN OF HINX*

THE ARSENAL FIREARMS OF ITALY  
AF-2011 DUELLER PRISMATIC



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## CONTENTS



8 // THE GUNS OF HAWAII FIVE-0



14



20



36

## FEATURES

## 8 THE GUNS OF HAWAII FIVE-0, THEN AND NOW

Hawaii Five-0 once again sets the stage in the exotic and glamorous location and invents an elite statewide police squad to investigate a variety of crimes. **Peter Barrett** breaks down the guns.

## 14 THE BEST JOB IN THE FIREARMS INDUSTRY

**Rob Reed** sits down with the Senior Curator of the NRA's National Firearms Museum **Phil Schreier**. We talked to Phil about the museum, his passion for collecting and shooting, his writing, and his experiences as the NRA's only accredited war correspondent since World War II.

## 20 SPOTLIGHT: GLOCK 40 10MM

The Glock 40 is the Austrian company's foray into the handgun hunting market traditionally dominated by large-bore revolvers. *GunUp the Magazine* gets a closer look.

ISSUE 30 | OCTOBER 2015

## TRAVEL

26 THE PALMA CHAMPIONSHIPS

## IMPROVE YOUR GAME

32 FINDING SPONSORS

## GREATEST GEAR

36 THE GUN OF HINX:  
THE ARSENAL FIREARMS OF ITALY  
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**CEO,** Jeff Siegal  
**Publisher,** Dan Hall  
**Managing Editor,** Shelley Rae  
**Contributing Editor,** Rob Reed  
**Creative Director,** Steve Ruml | [steve@ghostcrtv.com](mailto:steve@ghostcrtv.com)

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## COLUMNISTS



SHOOTING LIFESTYLE  
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**ANETTE WACHTER**  
[www.30calgal.com](http://www.30calgal.com)

Anette Wachter, aka 30CalGal, picked up long range shooting in 2009 and within two years was invited to try out with the US Rifle Team. In 2011 Anette won the BC Rifle Championship and took three National records. In 2012 her US Team Hayes took the Silver Medal at US Nationals and then went on to South Africa and came home with several US Team Medals. You can follow her competitions at [www.30calgal.com](http://www.30calgal.com).



CONTRIBUTING  
EDITOR

**ROB REED**  
[www.examiner.com/firearms-in-detroit/rob-reed](http://www.examiner.com/firearms-in-detroit/rob-reed)

Rob Reed is a NRA Training Counselor in the Detroit area. He writes as the Michigan Firearms Examiner and Detroit Gun Rights Examiner at [www.examiner.com](http://www.examiner.com).



ENTERTAINMENT  
CORRESPONDENT

**PETER BARRETT**  
[www.papadeltabravo.com](http://www.papadeltabravo.com)

Peter Barrett has been a street sweep, a dishwasher, an underpaid computer geek, and he even owned a video game store, but he has always been a shooter. Active in USPSA, IDPA, multigun and also a collector of curios and relics, he has yet to find a shooting discipline that wasn't interesting to him. He lives in central North Carolina with his wife, two children, an elderly retriever and an uppity cat.



HEALTH AND FITNESS  
CORRESPONDENT

**JOEL JANSEN**  
[mysciencenutrition.com/blog](http://mysciencenutrition.com/blog)

Joel is a health and fitness expert and owner of Science Nutrition. He holds a B.S. in Exercise and Sport Science from Iowa State University. Along with his fitness experience, he is an avid outdoor enthusiast and gun lover. Follow him at [mysciencenutrition.com/blog](http://mysciencenutrition.com/blog).





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*THE GUNS OF*

# HAWAII FIVE-0

**THEN AND NOW**

BY PETER BARRETT | [www.papadeltabravo.com](http://www.papadeltabravo.com)





**S**ome pieces of pop culture are enormous enough to make craters, not just impacts. Even kindergarteners and Kalahari Bushmen recognize “Book ‘em, Danno.” and The Ventures driving theme song of drums and horns from CBS’s landmark television show *Hawaii Five-O*. Debuting in 1968, the series raised the standard for what audiences expected from their weekly serving of police procedural. Building on the formula established by 1930s radio serials and the earlier *Dragnet* series, *Hawaii Five-O* not only set the story in a more exotic and glamorous location but by inventing an elite statewide police squad to investigate a variety of crimes (inspired by an actual unit that existed in the territorial martial law environment of the war years) the writers were free to explore a wide variety of crimes, criminals, victims and issues, including international crime syndicates and foreign espionage rings.

Jack Lord starred as veteran Detective Captain Steve McGarrett, backed up by his younger State Police proteges Danny Williams (initially Tim O’Kelly in the pilot episode, but replaced by James MacArthur when the series entered

production) and Chin Ho Kelly (Kam Fong Chun). The series was undoubtedly Jack Lord’s show, indeed, CBS retitled reruns of *Hawaii Five-O* as simply McGarrett when syndication reruns were scheduled to run overlapping the current seasons. Lord was an actor’s who took the job seriously, and earned a reputation as a demanding and uncompromising presence on set, but the cast and crew of the show all agreed that Lord’s relentless drive for excellence brought out the best in the team.

In fact, *Hawaii Five-O* built the Hawaiian television and movie industry from scratch. Literally none of the commercial infrastructure that made Los Angeles a hotbed of media creation existed on the islands, and it all had to be bootstrapped from humble beginnings. The first few seasons saw soundstages built in a leaky Quonset hut, but eventually expanded into studios at Fort Ruger and Diamond Head.

As a cops versus criminals show, the gun props featured made up a delightful cross section of the state of the small arms world of the time. There wasn’t an overwhelming amount of onscreen violence, but plenty of guns were pointed at plenty

of people, and the variety of types and uses was a cut above what audiences were used to.

For most of the series run, the Five-O detectives relied on the Smith & Wesson model 36 “Chief’s Special” 5-shot revolver as their duty sidearm. Designed in the immediate post war era, S&W decided there was a slot in the market for a revolver smaller than a short barreled K-frame and yet strong enough to handle hot .38 Special loads that the old I-frame couldn’t. The Model 36 debuted at the 1950 International Chiefs of Police convention and thus earned the nickname “Chief’s Special” and immediately became a hit with plainclothes detectives as a duty gun and ordinary citizens as a pocket gun.

Around the eighth season, McGarrett switched out his 36 for a Colt Detective Special revolver. Introduced in 1927, the D-frame Colt was slightly larger and heavier than the S&W 36 that later competed with it, but compared to other duty revolvers of the era it was significantly smaller and still offered six rounds in a cylinder. McGarrett’s Colt appears to be a series one, which saw production from 1927 to around 1946, with an exposed ejector rod and a slightly narrower frame.



The Detective Special remained in production until 1986, with a second run from 1993 to 1995.

The officers of the Honolulu Police Department are generally seen with S&W Model 15 revolvers, as were most American law enforcement agencies until finally conquered by semi-automatics in the 1980s. Introduced as the K-38 Combat Masterpiece, the model became the 15 when put into series production in 1957. It had an interrupted production run until 1999, and was resurrected in 2011 to enjoy a place in S&W's Classic Revolver catalog.

The crooks and criminals in the series were portrayed with a wide variety of small arms, generally tending towards the small and concealable. One interesting piece that makes a quite a few appearances is the Colt 1908 "Vest Pocket", an adorable little .25 ACP pocket automatic that was designed by John Moses Browning. The 13 ounce pocket popper featured a six round magazine, a safety lever that immobilized the slide when locked on safe, and a grip safety, making the gun remarkably pocket friendly for an early automatic. The gun shows up both in the hands of criminals and as Williams' hideout piece, a chromed model with pearl grips.

Season 7's episode 23 "Diary of A Gun" focuses on the crimes committed with a FIE Titan .25 ACP pistol. A cheaply made knockoff of several better designs, the Titan is a good example of the kind of poor quality but inexpensive imports that used to be common in the low end of the pistol market until banned by the 1968 Gun Control Act.

In season 3, McGarrett and Williams raid the drug warehouse of arch-nemesis Wo Fat, and equip themselves with rarely seen J&R Engineering M80 pistol caliber carbines. A distinctive compact design, the carbine featured a conical flash hider and an extended magazine that loaded through the grip. The M80 enjoyed little commercial success and was later reintroduced as the Wilkinson Arms "Linda" pistol, but it too went nowhere.

Five-O and the regular police are regularly seen with long guns, most commonly military surplus M1 Carbines and Remington 870 or Ithaca 37 12 gauge shotguns. Around season five, these wooden stocked stalwarts begin to be supplanted by the now familiar Colt SP-1 AR-15 derivative, but in those days the black rifle was a fairly exotic sight in the hands of civilian policemen.

In the series finale, McGarrett has finally traded in his small frame revolvers and makes the final raid on Wo Fat's criminal operation with a



Colt Government model 1911. The prop used in the episode appears to be a blued Series 70 Commercial model leading to speculation that it is the same prop that later starred in CBS' immediate followup, *Magnum PI* (see our April 2014 issue), but there's no solid evidence either way.

The series ran from 1968 to 1980, a then unheard of 12 years, from the LBJ era to the dawn of the Reagan age. Even today the show echos on in reruns, syndication and internet streaming.

With such a success, is it any wonder CBS

was eager to have another bite at the apple? I know we're all supposed to tut-tut in disapproval at remakes, reboots and sequels these days, but the freshly reimagined *Hawaii Five-O* is a prime example of why revisiting established fiction is occasionally a great thing. If the idea worked so well in the past, why shouldn't studios revamp it for an audience that hasn't seen it before?

CBS took its first shot at a remake in 1997 with a single, unaired pilot episode of a new series that featured Gary Busey and Russell Wong as the lead detectives of a revised Five-O squad, but executives demurred on the effort and it was never released from the vault.

The second attempt in 2010 was far more successful and benefited from a decade of studios wearing out the CSI formula of following an investigation via deductive forensics. Audiences were hungry for a weekly serving of good ol' fashioned police procedural and the time was right. CBS went with a young, good looking cast that had obvious chemistry on screen, and also made it more of an ensemble cast instead



COLT DETECTIVE SPECIAL



**COLT 1908 "VEST POCKET"**

of centering the series around a single lead. The writers also kicked the pacing and action into overdrive, with tightly written plots punctuated with frequent gunplay and car chases. Apparently Hawaii has become quite a dangerous place!

But at the same time the creators were careful to include respectful references and allusions to the previous series. The 2010 opening theme was a remixed version of the Ventures tune, but was quickly replaced with the original rendition.

Alex O'Laughlin stars as 2010's Steve McGarrett, who like 1968's McGarrett, is also a US Naval Reserve officer, but this time a former SEAL. As such McGarrett is most often seen carrying and using a 9x19mm Para SIG Sauer P226. Initially a classic rail-less 226 for the first few episodes, McGarrett soon upgrades to an E2 model with an underbarrel rail and a

SIG STL-900L combination laser and flashlight. Designed in the 1980s to compete for the contract to replace the 1911 in US military service that was eventually won by the Beretta 92, the SIG 226 was developed from the earlier 225 by adding a double column magazine and western style magazine button to replace the European heel release. While not enjoying the sheer numbers that a multi-service contract brought the 92, the 226 was quickly favored by the special operations teams of the US Navy for its durability and reliability.

McGarrett recruits Honolulu Police Department detective Danny Williams (Scott Caan, son of famed actor James Caan) into his team,

the rest of the series, Williams switches his sidearm to a Heckler and Koch P30L. A significantly evolved pistol from the polymer framed USP of the late 1980s, the P30L offered traditional DA/SA controls and legendary H&K reliability in a lightweight polymer package with an ergonomically excellent but visually questionable grip. Williams' and McGarrett's gun handling through the show is uniformly excellent, showcasing good tactics, reloads, and light and laser use. A show where I don't have to yell at the characters to use their guns smarter is a good show.

Chin Ho Kelly (Daniel Dae Kim) also favors a double action SIG Sauer, carrying a P229R

**COLT SP-1 AR-15**

and Williams is also initially seen with a SIG, the polymer framed SIG PRO 2009. The first attempt at SIG to offer a less expensive but still high quality plastic framed alternative to its aluminium framed classic line, the SIG PRO won a few police contracts but was unable to achieve wide success and eventually was replaced in the SIG catalog by the P250 and P320.

Around the middle of the first season, and for

(usually with an underbarrel weapon light) for most of the series. A development of the 226, the 229 is a more compact pistol that features a milled steel slide instead of a folded and stamped slide to better contain the pressures of hot .40 S&W and .357 SIG ammunition. In 9x19mm, the gun is also soft shooting, and a popular alternative to the 226 for shooters looking for something more concealable yet not giv-







### HAWAII FIVE-0

Steve McGarrett returns home to Oahu, in order to find his father's killer. The governor offers him the chance to run his own task force (Five-0). Steve's team is joined by Chin Ho Kelly, Danny "Danno" Williams, and Kono Kalakaua.

ing up magazine capacity.

The fourth member of Five-0 is Kono Kalakaua (Grace Park), who is first seen carrying a S&W 3913 "Ladysmith". A slim single column 9x19 pistol, the 3913 was one of the best carry-friendly versions of the famous S&W 3rd Generation of automatic pistols. The Ladysmith version featured a 2 tone slide and frame combination and a dehorn job to smooth out some of the hard edges of the gun to reduce snags on clothing during the draw.

Kono is later seen carrying a polymer S&W M&P, the replacement for the 3rd Generation in the service and civilian market. Introduced in 2005, the M&P finally gave S&W a pistol that could compete with Glock on price and weight. Available first in the common police calibers of 9x19 and .40 S&W, .357 SIG and .45 ACP versions followed shortly after, as well



HECKLER AND KOCH P30L

as both compact and competition ready long-slide models.

True to life, Honolulu Police officers are seen carrying the S&W 5906 in early seasons, and later we see those pistols replaced by the Glock 17. While the 3rd Gen S&W was a high quality, durable, all steel pistol with minimal recoil and a smooth double action trigger, there was simply no competing with Glock's lighter weight, simplified controls and armorer friendly design. Today 5906s are common on the used trade in market and are a delight to shoot and still have good aftermarket support.

A neat oddball to look out for is the Serbu Super Shorty 12 gauge shotgun, which shows up in a few episodes. A pistol gripped Mossberg 500, the Super Shorty is cut down to its absolute smallest dimensions and operated with folding pistol grip. While difficult to aim beyond

contact distance, it sure looks intimidating and is fun to shoot.

When the situation calls for a long arm, McGarrett and Williams agree, it's time for a Mk18. A development of the U.S. Navy's special warfare project, the Mk18 was a response to requests for a smaller, more maneuverable M4 Carbine suited for up close work. The Mk18 features a flat top receiver with a 10" barrel and an enlarged gas port, and has seen action in all theaters since its introduction in 2000. McGarrett's Mk18 is notable for adding and removing accessories as the series progresses, but is most often seen with a quad-rail handguard, a vertical foregrip, a collapsible stock and an EO Tech holographic sight. In later seasons, his Mk18 can be seen loaded with a 40 round Magpul PMAG or a 60 round Surefire quad-stack magazine, because nobody ever complained about having too much ammunition in a gunfight.

This really only scratches the surface of the quality and variety of guns used in the 2010 series, as every single episode seems to have something interesting or unique to watch out for. Fans of gunfight television (*and why else are you reading this magazine*) are well advised to tune on for the premier of the sixth season on September 25th, and if you haven't checked out the previous five seasons on Netflix, get to it. 🎯



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# THE BEST JOB IN THE FIREARMS INDUSTRY

*AN INTERVIEW WITH*  
***PHIL SCHREIER***

BY ROB REED

[EXAMINER.COM/FIREARMS-IN-DETROIT/ROB-REED](http://EXAMINER.COM/FIREARMS-IN-DETROIT/ROB-REED)

**P**hil Schreier has one of the best jobs in the firearms industry. As Senior Curator of the NRA's National Firearms Museum Phil works "hands on" with the rare and historic firearms that make up the museum's collection.

We talked to Phil about the museum, his passion for collecting and shooting, his writing, and his experiences as the NRA's only accredited war correspondent since World War II.

**GunUp the Magazine:** Can you first tell us a little about the National Firearms Museum. When was it founded, what is the museum's mission, and how large is the collection?

**Phil:** The National Firearms Museum was founded in 1935 as an off-shoot of *American Rifleman Magazine*. Manufacturers had been sending NRA Publications samples of their latest models for test and evaluation write-ups and allowed us to keep them. After a while, we had quite the collection that today numbers well over 6,000 firearms, and all but a dozen or so were donated. Our mission is to provide a tangible glimpse into the history of firearms through their development and use and link their evolution to the American experience of freedom, liberty and firearms.

**GunUp the Magazine:** How is the museum arranged and how do you decided what should be featured?

**Phil:** There are 15 galleries in the museum comprised of 85 exhibit cases that show off and highlight the development and evolution of firearms from 1350- present day. We try to hit the high points along the way but more importantly we demonstrate what it took for Americans to acquire their freedom and to maintain it ever since.

**GunUp the Magazine:** How does the museum's collection compare to the firearms held by other museums, such as the Smithsonian? What makes the National Firearms Museum special?

**Phil:** Each of the numerous other firearms museums in the country has something special to offer. Springfield Armory has the best collection of US Military arms from 1795- 1968. The Cody Firearms Museum in Wyoming has the Winchester factory collection. The Davis Museum in Claremore, OK has the largest collection of any of us. We specialize in telling the whole story of American's and their guns. From the founding of Jamestown in 1607 – present day, we try to highlight little known stories that had a huge impact on our history.





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DEMONSTRATE  
WHAT IT TOOK  
FOR AMERICANS  
TO ACQUIRE THEIR  
FREEDOM AND TO  
MAINTAIN IT EVER  
SINCE..”**

PHIL SCHREIER



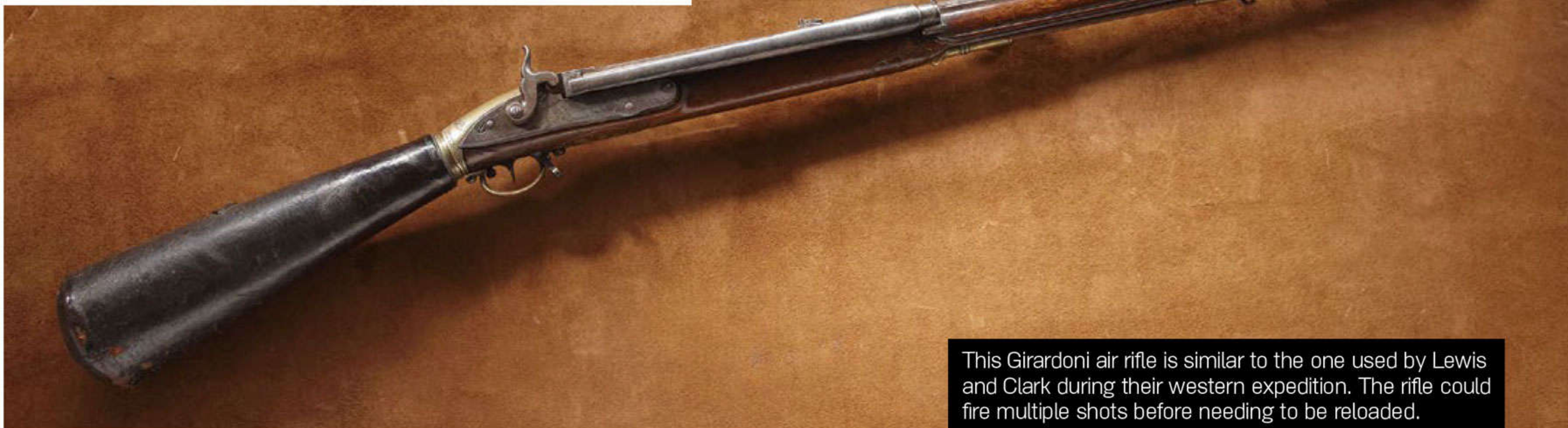


Photo courtesy of NRA Museums [www.nramuseums.com](http://www.nramuseums.com).

This Girardoni air rifle is similar to the one used by Lewis and Clark during their western expedition. The rifle could fire multiple shots before needing to be reloaded.

**GunUp the Magazine:** Tell us a little about the newest exhibit.

**Phil:** Right now we have a Steampunk exhibit that is somewhat a mix of fantasy and reality. Kind of a grouping of John Browning and Jules Verne's love children as written about by H. G. Wells. It's whimsical, a word I never imagined I'd use in describing an exhibit here.

**GunUp the Magazine:** What are your responsibilities as Senior Curator? What does that entail? What it is like being one of the public faces of the museum and the NRA on TV? What is the best part of your job?

**Phil:** As senior curator I am kind of a catch all for things here. From the NRA Gun Collectors Committee Awards programs at the NRA Annual Meetings and the NRA Gun Collectors Annual Gun Show to some of the new exhibits we have here on display. I also figure heavily into the exhibits we take on the road each year. With five million NRA members and annual visitation of 400,000 at our two museum sites, we see more members and members of the general public if we take the show to the people.

Being on television also brings our collection into the living rooms of our members and friends. The numerous gun shows we film during the course of the year helps encourage folks to come and see us as well as view our collections online, the next best thing to seeing us in person.

The best part of my job is actually getting to meet

**"AS JERRY GARCIA ONCE SAID, ... *WHAT A LONG, STRANGE TRIP IT'S BEEN.* I HAD NO IDEA WHAT I'D BE IN FOR WHEN I ACCEPTED A PART TIME JOB IN THE MUSEUM GIFT SHOP SOME 26 YEARS AGO."**

**PHIL SCHREIER**

and visit with our friends who do take the time to watch the shows and visit the museums. It is humbling to meet them and to find out where they are from and what got them interested in firearms in the first place. We all took different paths to get to the same place, each of those journeys is not only unique but interesting as well.

**GunUp the Magazine:** What have been some of your best experiences at the museum? (OR) What have been some of your favorite exhibits at the museum?

**Phil:** As Jerry Garcia once said, "...what a long, strange trip it's been." I had no idea what I'd be in for when I accepted a part time job in the museum gift shop some 26 years ago. Since I began the journey I have been to all 50 states and 14 countries (not all on the NRA dime mind you, but all work related) I was able to view nearly every gun museum in the US and many in Europe, I served as an embedded War Correspondent in Iraq and Afghanistan and I have had the honor of Curating a large portion of Theodore Roosevelt's personal belongings, uniforms and firearms. Working with Robert E. Petersen's collection has been a once in a lifetime experience as has been sitting down at the private homes of Bill Ruger and Tom Sellack and just smoking cigars together and chatting about our favorite firearms. I often have to pinch myself and ask, how did I get here but I try to thank God often for the opportunities he has given me and this blessed job that I enjoy on a daily basis.

It may be one thing to hold Theodore Roosevelt's



Winchester 1895 or Tom Selleck's Quigley Sharps, but the lasting part, the most important part, is the actual people you get to interact with. I am very fortunate to work with a great set of colleagues who are all amiable and professional. I am also blessed to have made some of the best friends I could have ever dreamt of having through the relationships I developed here at work.

**GunUp the Magazine:** What do visitors react most strongly to? (What seems to be favorite/most commented on/etc?)

**Phil:** Well if we went by YouTube views alone, the Lewis & Clark Air rifle is the most popular at 4.1 million views. It is amazing that so many people have watched those 8 and a half minutes of video and find it interesting and compelling. It is a rifle that effectively changed the course of history for this country and it has escaped much notice until now.

**GunUp the Magazine:** The National Firearms Museum is unique in that guns in the collection are sometimes taken out and fired. How do you determine which of these historic guns to shoot? What is the experience like firing these historic firearms?

**Phil:** Well the curator in me still cringes sometimes when we shoot the real artifacts and I'm not entirely sold on the thought of doing that regularly but when you think about it, they are guns after all and they were designed to be shot. Most were shot sometime shortly before they were turned over to us and we do interest those who see us shooting them in the history of the guns, so I guess it has its advantages. We certainly do not shoot artifacts that have been loaned to us or anything that might be too fragile or delicate. For the most part we try to pull items from our own collections before we draw on the museums artifacts to shoot.

**GunUp the Magazine:** How did you get started in the firearms industry? How did you start working for the NRA?

**Phil:** I can proudly say that I owe it all to Scouting. I worked for many years at Scout camp in the Shenandoah Valley here in Virginia. I came to know the National Inspection team for Camp Certification and the Field Sports Director was a Division Director at the NRA and I bugged him relentlessly for years about a job. He actually called me one night while I was working the evening shift in a shopping mall. A friend of mine answered the call and I was offered the job of part time sales associate and curatorial assistant in the museum, Saturday and Sundays only. Six hours a day. I thought I'd be miserable for the rest of my life if I had to give up my weekends. My friend told me to jump on the chance. "You never know where it might lead." So I took the job. Within six months I was full time. I called my friend to offer him the job I recently vacated with my promotion. I used the same lines on him that he used on me six months earlier. He too reluctantly gave up his weekends to start with the NRA and now he is Editor in Chief of *American Rifleman Magazine*. I wouldn't be here today if it weren't for Dr. Gerry Kennedy and Mark Keefe.



Phil Schreier poses with a Colt revolver in this photo edited to look like a vintage Civil War image.

**GunUp the Magazine:** Tell us how you were able to become embedded with the 101st Division in Iraq in 2003 as the NRA's first accredited war correspondent since WWII? How did that come about? What was that experience like?

**Phil:** I've known Mark Keefe since he was about 12 years old and if a person is lucky enough to have just one friend in life like Mark, they should count

themselves blessed. I am lucky enough to have a half a dozen friends that I'd instantly lay my life down for, so I consider myself truly blessed. Mark and I were talking about the war in Iraq in March of 2003 and how there were going to be embedded War Correspondents with the units. American Rifleman had not had a War Correspondent since Bill Shadel had covered D - Day for us in 1944. I looked at Mark, he looked at me and shook his head saying, "Naw, you might be crazy but you're not insane...are you?" I was all about getting an accredited spot and Mark provided the camera crew and letters of introduction but the DoD was having none of it. They effectively stonewalled us





This fanciful creation is part of the NRA Museums's new Steampunk exhibit.

Photo courtesy of NRA Museums [www.nramuseums.com](http://www.nramuseums.com).

for months. Even a personal letter from Charlton Heston to General Franks had -O- impact. I gave up at one point until I read a news article online written by SPC Thomas Day of the 101st ABN in May of 2003. It had his email attached to the by-line and I wrote to him. He suggested I speak to Major Cate of their PAO and the next thing I knew, I was on a big plane headed to the sandbox. It was surreal. It was also the most significant thing I have ever done with my life so far. For each of the 30 days I was in Iraq I had never felt so alive nor so close to death. It was an amazing experience.

**GunUp the Magazine:** You later visited the MEB (Maneuver Enhancement Brigade) in Afghanistan in 2009. How was that experience different (or the same) as your earlier experience?

**Phil:** Afghanistan was quite different. Everything was totally controlled. There was no wandering around and just "checking things out." It felt like a different war and it certainly was. I was only there ten days to help sponsor a 5K run for two fallen warriors. I'd much rather spend 30 days in Iraq of 2003 than one more day in Afghanistan of 2009.

**GunUp the Magazine:** What's your favorite firearms or type of shooting?

**Phil:** I like a lot of shooting events. I have shot competitively at End of Trail, Bisley and Camp Perry but I really like shooting my MG's and SMG's as well as Winchester 1895's where ever and whenever I can get the chance.

**GunUp the Magazine:** What's the one thing you'd want our readers to know about the NRA's National Firearms Museum?

**Phil:** Well if nothing else, we have two museums, one at NRA HQ in Fairfax, VA and one at the Bass Pro Shops flagship store in Springfield, MO. Both are open seven days a week and free to everyone. Common by and take some time to visit us. We are also online at [www.nramuseums.com](http://www.nramuseums.com). ☎



Photo courtesy of NRA Museums [www.nramuseums.com](http://www.nramuseums.com).



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**THE FACTS****GLOCK 40 GEN 4 MOS**

CALIBER: 10MM AUTO

LENGTH: 9.49"

WIDTH: 1.28"

BARREL LENGTH: 6.02"

MAG CAPACITY: 15 ROUNDS

TRIGGER PULL: 5.5 POUNDS

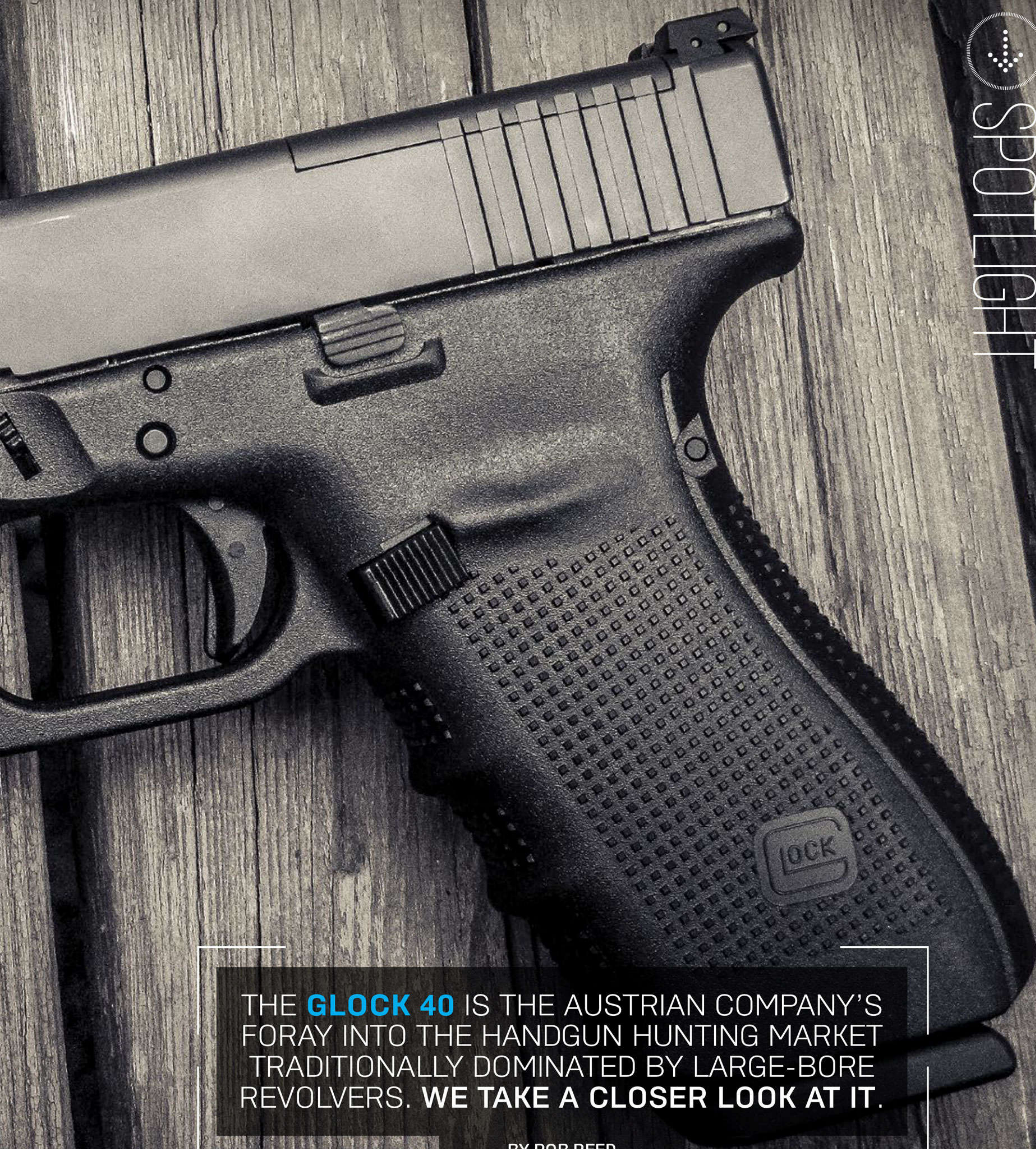


# THE GLOCK 40 10MM





# SPOTLIGHT



THE **GLOCK 40** IS THE AUSTRIAN COMPANY'S FORAY INTO THE HANDGUN HUNTING MARKET TRADITIONALLY DOMINATED BY LARGE-BORE REVOLVERS. **WE TAKE A CLOSER LOOK AT IT.**

BY ROB REED  
[EXAMINER.COM/FIREARMS-IN-DETROIT/ROB-REED](http://EXAMINER.COM/FIREARMS-IN-DETROIT/ROB-REED)





There is nothing traditional about this Glock: The G40 fires the 10mm cartridge, sports a six-inch barrel for maximum velocity, and features a “no-gunsmithing” mounting system for a variety of red-dot optics.

The pistol was introduced at the 2015 SHOT Show as part of Glock’s line of “red-dot ready” Modular Optic System (MOS) pistols. The MOS pistols feature a milled out area on the slide, in front of the rear sight, where a red-dot optic can be installed. A set of four mounting plates allows the user to pick from the most popular red-dot choices. The milled area is covered by a protective cover when not in use. The other pistols in the MOS lineup are the 9mm G34, the .40 G35, and the .45 ACP G41. All the MOS pistols are Gen 4 designs with improved texturing, adjustable backstraps, and dual captive recoil spring technology.

Even among the Gen 4 MOS pistols the Glock 40 stands out. While the other pistols are designed for competition the Glock 40 is a handgun hunter’s dream. The six-inch barrel is the longest in the Glock stable (tied only the Glock 17L competition model) and the 10mm chambering provides a power level roughly equivalent to the .41 Magnum.

When I opened the box the first thing I no-

ticed was the pistol’s size. With the 6.02” barrel, an overall length of 9.49” and an empty weight of 29.15 ounces the Glock 40 is more suited to an open-carry field holster than a concealed-carry rig. Add a loaded 15-round magazine and the listed weight jumps to 40.14 ounces. (Of course, in practice, the exact weight will depend on the

projectiles picked.)

I have reasonably large hands with long fingers and I still found the pistol to be a handful, even with the factory installed small backstrap. The four other backstraps include one with an especially large beavertail which seems suitable for Bigfoot.





The rear sight is adjustable for windage and elevation and the proper sized screwdriver is included in the box. The complete rear sight assembly can also be drifted in the dovetail. The front sight is the normal Glock pinned sight with white dot. Both the front and rear sights are standard height.

The unique proposition for this pistol is the Modular Optic System. This is Glock's attempt to serve those shooters who want to install a red-dot optic but who don't want to go to the expensive of having the slide custom-milled. The Glock 40 uses Adapter Plate Set 02 which is specified for pistols with a slide width of 28.5mm (1.12"). The adaptor marked "5" is for the Docter, Meopta, and Insight optics, the adaptor marked "6" is for the Trijicon RMR, the adaptor marked "7" is for the C-More, and the adaptor marked "8" is for the Leupold Delta Point.

For this review I borrowed a Trijicon RMR with 1 MOA dot from Trijicon. I wanted to see if the adapter system was as easy to use as promised and then test the pistol with the dot installed. The directions were easy enough: First clear and field strip the pistol so the slide can be placed on a flat work surface. Then use the included hex key to remove the protective cover, position the correct adapter plate in the milled out area with the markings facing upwards, tighten down two of the provided screws to secure the plate to the slide, position the sight so the holes for the mount line up with the holes in the plate and install using the mounting screws provided by the sight manufacturer. (Glock provides two spare screws to attach the plate to the slide but warns not to use them to mount the optic).

This is where things got ugly. The factory Trijicon screws were too long and pushed the optic and adaptor plate away from the slide when screwed down. I tried backing them off only to have the optic wiggle like a loose tooth. I went against Glock's advice and tried the spare adaptor plate screws but they were too short. There was no way to make this work with the parts provided.

The problem is that the Trijicon screws were designed to work with their standard rifle mount and the Glock adapter plate simply wasn't thick enough to allow the screws to fully seat. Although it wasn't technically their problem Trijicon responded to customer complaints by developing their own adapter plate for the Glock 40 that works with their standard length mounting screws. When I contacted Trijicon they promised to get one to me as soon as possible.

In the meantime I still had to test the pistol. Rather than stick solely to the iron sights I contacted various industrial fastener suppliers in my area and finally found one who could provide me with a set of screws with the proper thread and







length (no hardware store had them). The difference was the substitute screws were carbon steel, instead of stainless, and lacked the black protective coating of the Trijicon screws. Once I had the screws in-hand installation was as easy as promised. Although the instructions didn't mention it, I noticed a small amount of blue thread-locker on the Trijicon supplied screws so I added a dab of blue Loc-tite to the mounting screws before installation.

Although I was a little concerned about my substitution there were no problems at the range. The Trijicon RMR remained rock-solid on the slide and the screws showed no evidence of backing out or shearing.

I tested the pistol with variety of 10mm ammunition from Hornady and DoubleTap Ammunition. The Hornady loads were their 155 gr and 180 gr XTP JHP offerings while DoubleTap provided me with selections from their target, tactical, and hunting lines. Accuracy testing was at 20 yards, instead of

the standard 25 yards, because the pistol bay I used was already set up at the shorter distance and I was unable to move the bench unassisted.

The bench testing quickly proved that the combination of the Glock with the Trijicon RMR was capable of more accuracy than I had the skill to deliver. It was ridiculously easy to position the 1 MOA dot in the exact center of the bullseye targets. By only having to focus on one sighting plane many of the problems caused by my poor vision were eliminated. The only inconsistencies were shooter induced as I worked to improve my trigger control with the pistol's standard 5.5 pound trigger. The single best group was with the Hornady 180 gr XTP load with four shots touching in  $\frac{3}{4}$  of an inch with a fifth flyer opening the group up to 1  $\frac{1}{2}$ ". That group printed about an inch below the target center. The second best group was with the DoubleTap Target DT 180 gr FMJ load with four shots in the 10-ring at just about 2" with the fifth flyer opening the total group up to 3". That group was more centered on the bull with the flyer edging into the 9 ring. The reminder of

the accuracy testing typically had "four and one" results with one flyer opening up the overall group to 3" or 4" inches.

In addition to accuracy testing I worked with paper and steel targets to get a feel for the pistol with a variety of bullet weights. The heavy six-inch barrel shifted the balance towards the muzzle which helped make the pistol "hang" on target and improved shot-to-shot recovery. The recoil was noticeable, but controllable, even with the heaviest DoubleTap 230 gr hardcast hunting load. The extra weight and barrel length made the lighter 155 gr and 180 gr Hornady JHP's feel like shooting .40 S&W or possibly even hot 9mm's.

## GLOCK 40 10MM

### // WE LIKE

This is a kick-ass hunting pistol, plain and simple. The red dot optic will allow for fast target acquisition on game while the long barrel will get the most out of the 10mm loading. It seems suitable for most North American animals aside from the extremes of moose (too big) and squirrel (too small.) The ability to place multiple quick shots on a fast target make it ideal for feral hog hunting.

## GLOCK 40 10MM

### // WE DON'T LIKE

While the Modular Optic System is touted as the "easy way" to mount a red-dot optic, in practice it involved a lot of frustration. I was only able to try out the Trijicon RMR and don't know if any of the other optics and mounting plates would have similar issues. Still, I was able to overcome the issue and Trijicon even got one of their adaptor plates out to me after my range test, so that problem is on its way to being resolved.

The only other disappointment was that the standard height sights do not allow co-witness when the optic is installed. I'm surprised Glock didn't use taller "suppressor sights" instead. Those are easy enough to install though for anyone who wants back-up capability.

## GLOCK 40 10MM

### // THE VERDICT

If you've read this far you're likely in the Venn diagram of "Shooters who want a 10mm pistol," "Handgun hunters" and "Shooters who want a handgun mounted red-dot optic." If that's you, you know you want one, and I do too. 🎯





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// TRAVEL

# PALMA

## 2015 WORLD LONG RANGE

# CHAMPIONSHIP

BY ANETTE WACHTER | [www.30calgal.com](http://www.30calgal.com)**2015 US PALMA TEAM**

Dennis Flaharty – Team Capt.  
Robert Mead – Adjutant  
Emil Praslick – Head Coach  
Coaches – Norm Anderson, Raymond Gross, Steve Hardin, Gary Rasmussen, Jim O'Connell.  
Shooters – Trudie Fay, Amanda Elsenboss, Michelle Gallagher, Nancy Tompkins, Kevin Nevius, Norm Houle, Ty Cooper, Brandon Green, Brian Litz, Kelly Bachand, Shane Barnhart, Mark Delcotto, Kent Reeve, Justin Skaret, Eric Smith, Mark Altendorf, John Whidden. Alternates – Russell Theurer and Wayne Budbill.  
Reserves – Anette Wachter, Nate Guernsey, Lane Buxton, Morgan Dietrich and Rob Mango. And of course thank you to Bob Gamboa as team armorer!





**G**ermany, Great Britain, New Zealand, Australia, Japan, West Indies, Channel Islands and Canada brought their countries best long range shooters to the United States this August. We, the United States, hosted The World long Range and Palma Championships. 450 of the best long range, iron sight shooters in the world in one place. This is our Olympics. The World Championship is held every four years in a different country. This year it was held at Camp Perry the Ohio National Guard base in Ohio. This is the same location NRA and CMP Nationals are held every year. The last time Worlds was held in the US was 1992 in Raton, NM. The next one will be in New Zealand in 2019. I am a member of the US Rifle and Palma Team and was honored to be part of this experience for the first time in my life. To make it an even better trip I drove from Seattle to Ohio. I drove my Dodge Challenger SRT8 half way across the US. Round trip it was 72 hours driving, 4700 miles, 4000 plus rounds of 308 (I carried other team mates gear) and one burnout. (Don't ask) Hopefully it will not be the last time and I will join the team in New Zealand. The Challenger would stay at home for that trip. The United States took the Silver Medal this year. It has been a while since the US has received the Gold. Team Great Britain won the Gold in 1992 here and they took it again this year. The last time the US won the Palma Team Gold Medal was in 1985 and it was on Great Britain's turf. Allow me to give you a brief history of Palma.

The Palma trade mark and emblem is owned by the NRA. The first Palma match was held in approximately 1874. The Olympics did not start until 1896. The Olympic shooting sport in 1896 was a 200 meter service rifle event. In 1920 they added 3 position, prone only and a team event at 300 meters. By 1948 to 1962 they had a 3 position event at 300 meters. After that it went to 22 rim fire only at 50 meters. Now in the Olympics it is mostly air rifle. Although at 50 meters a .22 is still used and there are no longer any team events. But all of this time the Palma Team World Championships have still been held every four years on its own. What is Palma shooting? Using a bolt action 308 rifle we shoot at a bulls-eye target in the prone position from 800, 900 and 1000 yards. The difference is we shoot from a sling which is self-support, no bi-pod. And we are shooting with iron sights, no scopes. Yes iron



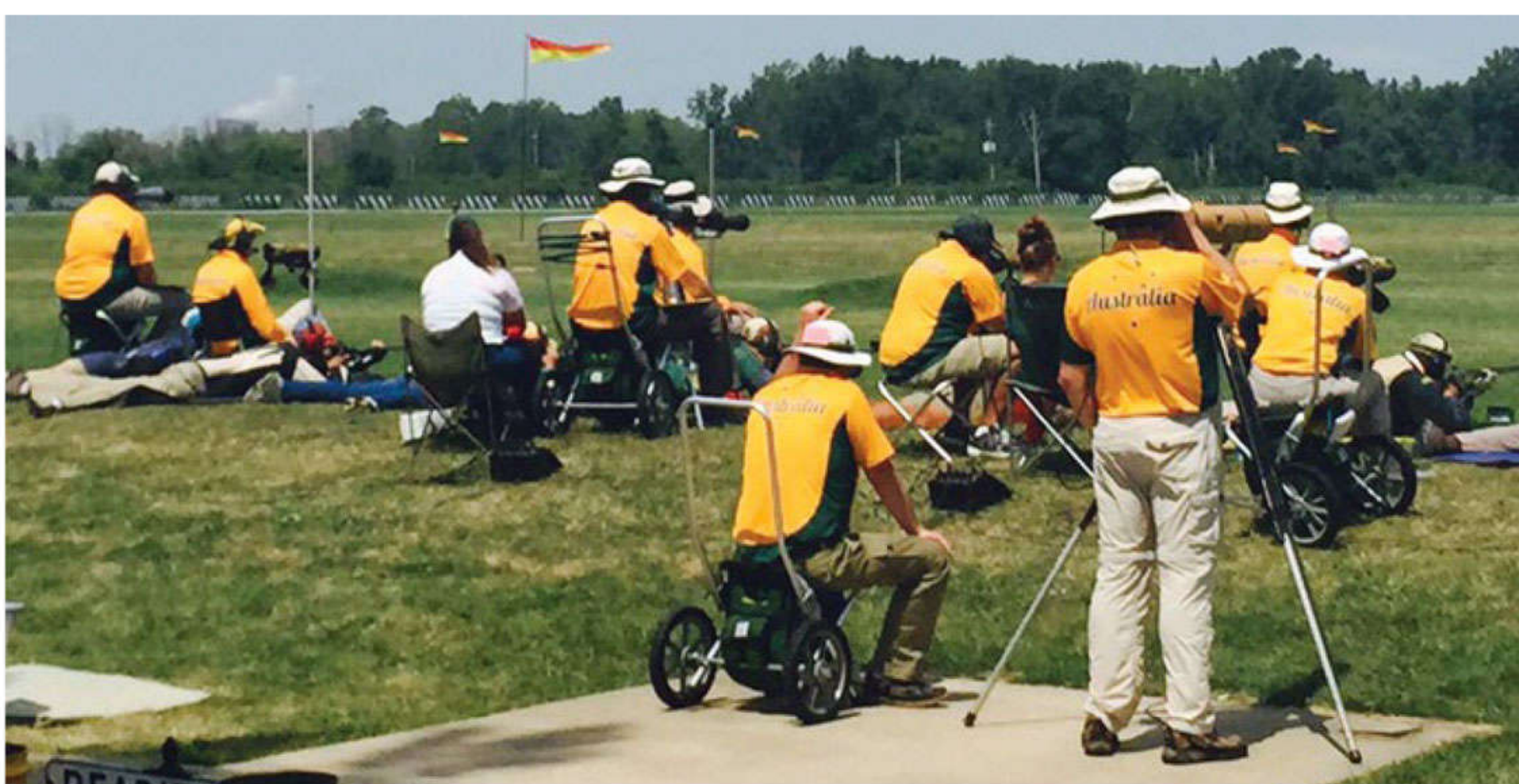


## // TRAVEL

sights at 1000 yards. In the Palma category the 308 cartridge cannot have a bullet weight more than 155.5 grains. The target is a MOA bulls-eye. The black consists of X ring through 7 ring. So the X ring at 1000 is only 10". The target frame in the US is about 6 feet x 6 feet. In other countries the frame is about 8 x 10 feet. The entire event of Worlds consists of 3 days of long range individuals and two days of team Palma.

World Championships was scheduled to follow US Long Range Nationals at Perry this year. As a warm up and acclimation period for visiting overseas teams the US Fullbore Nationals was held first. World Long Range for individuals started on August 9th. For three days each competitor shot at 800, 900 and 1000 yards each day. That was the idea anyway. We did have a couple of storm delays that forced us to eliminate a string of fire. After the first string at 800 yards on day one you could tell that you were shooting with the best in the world. Out of about 425 competitors over 200 of them cleaned the 800 yard string. A 75/75 and the only thing that put you at the top of that list was your X count. In the case of international scoring at this match, instead of an X ring it is a V-bull. Scoring is V, 5, 4, 3 instead of X, 10, 9, 8 rings. When the shooters got back to the 1000 yard line there were only two relays that were able to shoot before the rain storm came in. I was one of the lucky ones on the third string that set up all of my gear on the line and the rain squall opened up. Normally rain alone is not enough to cancel shooting but the cloud cover was so thick it made the targets disappear 1000 yards away. All of my gear and me was soaked to the bone. We all waited around hovering under the trees in our ponchos to see if it would let up. It never did and it would have been too dark to continue shooting the last two relays. So the officials threw out that string of the match. Several shooters had cleaned that string at 1000 and were upset to lose that. But that is part of the game. You just never know what will be dealt.

Day two did deal a heavy blow again at the end of the day at the 1000 yard line. The entire two weeks we had been shooting at Perry the winds were very heavy. Just as the pits were sealed and the first relay was about to go to the line, a crazy wind storm started to blow through. The flags were pointing straight up and all going in different directions. I recall Michelle Gallagher, several time National Champion, looking at me and actually saying she was afraid to shoot. She was on that first relay. The first and second relays got pummeled. 10 points lost or more were common







down the line. I was on the third relay and I “only” dropped 8 points. This is where you saw the leaders on the board pull ahead. Way ahead. Australian Ben Emms was still clean. My roommate for this trip and fellow Palma team mate Trudie Fay was only down 1 point to here as well. Nigel Ball from Great Britain was in the top three. But as we know, matches can change in an instant and it is not over until it is over. Day 3 had similar windy conditions. Again Ben Emms was still only down one point after all three days of shooting. I was beginning to wonder if he was even human. My nickname for him was “Windja”. Nigel Ball held on to his down two point only lead. Only two relays were fired this day to leave room for the final shoot off of the top 10 places.

A shoot off is held at the 1000 yard line with a large audience. I was hanging out with SSG Sherri Gallagher, former World Champion, who up until the last 10 minutes of scores being finalized was the only female in the shoot off. As the final scores came in she was squeezed out to 12th place by Jon Underwood of Great Britain. Trudie Fay had an unfortunate bit of luck at the last stage that day and did not make it in to the shoot off either. The US did have three shooters that made it, Tom Whitaker, Robert Steketee and Carl Kovachik. The shoot off is 15 rounds with 2 convertible sighters. These scores are added in to overall

scores for the final win. All shooters are on the line at the same time and each has a score board behind them that is marked for the audience to see. To prove that he was human after all Ben Emms, for some dramatic effect, kept us on the edge of our seats during the shoot off. Two crazy shots of a wide two and a low 3 were nail biters. His last round for record had to be at least a 4 to keep the Gold medal from going to 2nd place finisher Nigel Ball from Great Britain. Cheers came from the crowd and especially his team mates when the final 5 came up on the target. Nigel had a beautiful target of centered shots and won the Silver and Matthew Pozzebon also of Australia took the Bronze Medal. Tom Whittaker of the US was High Veteran and SSG Sherri Gallagher was High Lady. Being 7th and 12th overall respectively, these special awards are an honor. The United States Juniors made us proud as well.

Our US juniors (Under 25s and U21s) made a great showing this year. Two of them from my state of Washington were honored a couple of times. Michael Storer was 5th overall with a bronze medal in the U25. Luke Rettmer took the Silver medal in the U21. Brianna Rachinski was 5th overall with a Bronze medal. Nice representation Washington! U21 Gold medalist was Waylon Burbach of Wisconsin, Silver was Luke Rettmer and Bronze was Angus Martin of AUS. In

the U25, Great Britain swept the top three spots. Jack Alexander won the Gold, Chloe Evans Silver and Gareth Davies the Bronze. The following day we stepped right in to the World Palma Team Championships.

I have shot matches with the US Team. South Africa was my first big experience with that. But Worlds was much more intense. Add the crowded firing lines with all of the flags, pop up tents, team uniforms and media and it was quite a sight. At each yard line of 800, 900 and 1000 yards a large square area was roped off for each country. All 4 man teams, coaches, head coaches, plotters, score keepers and verifiers had to fit in this area. For Palma Team Worlds it is required that each country have 4 – 4 man teams and one coach for each. There is Team Captain, Adjutant and two alternates that make up The Palma Team as well. There were also 4 reserve shooters, I was one of those. The match is two days at 8, 9 and 1000 yards. In our case, each coach has two of his shooters on the line at a time on either side of him. One is shooting and the other is at the ready. The second shooter needs to be there in case the coaches need them to jump in before their time and take a sighter shot, or pilot shot, (basically sacrificing one of their sighters to help coaches find their way back in to a wind condition). The Head Coach, for the US it was Emil Praslick,



## // TRAVEL

stands or sits with his spotting scope behind the line and works together with all of the coaches. All coaches have head-sets on and communicate to each other the conditions and their calls. I wish I could say that the US brought home the Gold Medal this year but Great Britain shot like a house on fire and kicked everyone's butts. They deserved to take home the Gold. I believe they broke every record in the book as well. GB member Toby Raincock was high shooter overall winning the Fulton trophy. He only dropped one point! And top coach went to Matthew Enzor also of GB with The Arthur Clarke memorial trophy. On the US team John Whidden and Steve Hardin were the high shooter and coach. South Africa held on strong and took home the Bronze Team Medal this year.

Part of the excitement of the match is walking down the line and watching the score boards of all of the teams as they are shooting. A lot can happen at each firing line. Again, you just do not know until it is over. After all is finished each team takes photos with their national flag and score board of the match. Then there is the greeting line. Two long lines of team's members congratulating each other one by one. Probably the only chance you get to actually be face to face with every person out there. It is quite a sight to see. All of the beautiful colors of the international jerseys together. Each team then sends up a cheer for everyone else. The awards ceremony unfortunately is a not a big fan fare. Although, it was nice not to have to get dressed up in our formal team blazers and sit in the auditorium for a couple of hours. This one was held an hour after the matches finished outside the stats office on base. Still in our grimy shooting clothes this was the time to trade jerseys, pins and patches and anything else we could get rid of as it was our last chance before the long journeys home. The beautiful medals were presented and we said our goodbyes. Then of course the big celebration to a long couple of weeks followed. Of course I cannot reveal the details of the festivities that followed that evening. All I will say is that there was one epic pool party and then some dancing at the local watering hole. And perhaps it went on till the wee morning hours. Probably the best ending to a Camp Perry I have ever had. With all of the amazing new friendships made and old friendships reinforced it was like being at summer camp for three weeks. This entire event will be a tough act to follow. ☺







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# FINDING SPONSORS

BY ANETTE WACHTER | [www.30calgal.com](http://www.30calgal.com)

**A**sk not what your sponsor can do for you! But what you can do for your sponsor!" If I had a dime for every time I was asked this question of how I was able to get sponsorship, I would not need to be sponsored. There are so many people getting in to competitive sports right now. It is such a great thing to see. It is especially great to see more women streaming in. But we realize quickly that shooting sports are expensive. Very expensive. And that is just the gear and ammo. Now throw in match fees and travel expenses and you just emptied your account by several thousand dollars a year. You go to your first few matches and you see all of the shooting jerseys that look like Nascar drivers with tons of logos all over them. When I shot my first 3gun match I was a bit intimidated. These must all be pros and they must make lots of money to wear those shirts I thought. Not. Ask every single one of those "jersey-ed" shooters, including myself now, they and I will tell you that we have not quit our day jobs.

We are poor as church mice if you ask me. Perhaps If you are a member of the Team Miclek family or Taran Butler then you are not poor church mice. But even they have careers on the side that compliment the sport. And they did not

get that way overnight. Ask any "sponsored" shooter if they are making money at this game and 98% will say no and that it is costing them money. It takes years of not only getting accomplishments under your belt but most importantly gaining the trust and respect of the companies you are working with. And you do not jump right in to a cash settlement. It starts with product. Then

over time the relationship between you and that company will grow with mutual trust and respect. At some point help with expenses will be added. And it may not be as glamorous as you think to be a competitive shooter. There are many days on the road away from home and family. I will get one admission out there. The way the industry is catering to women these days does give them



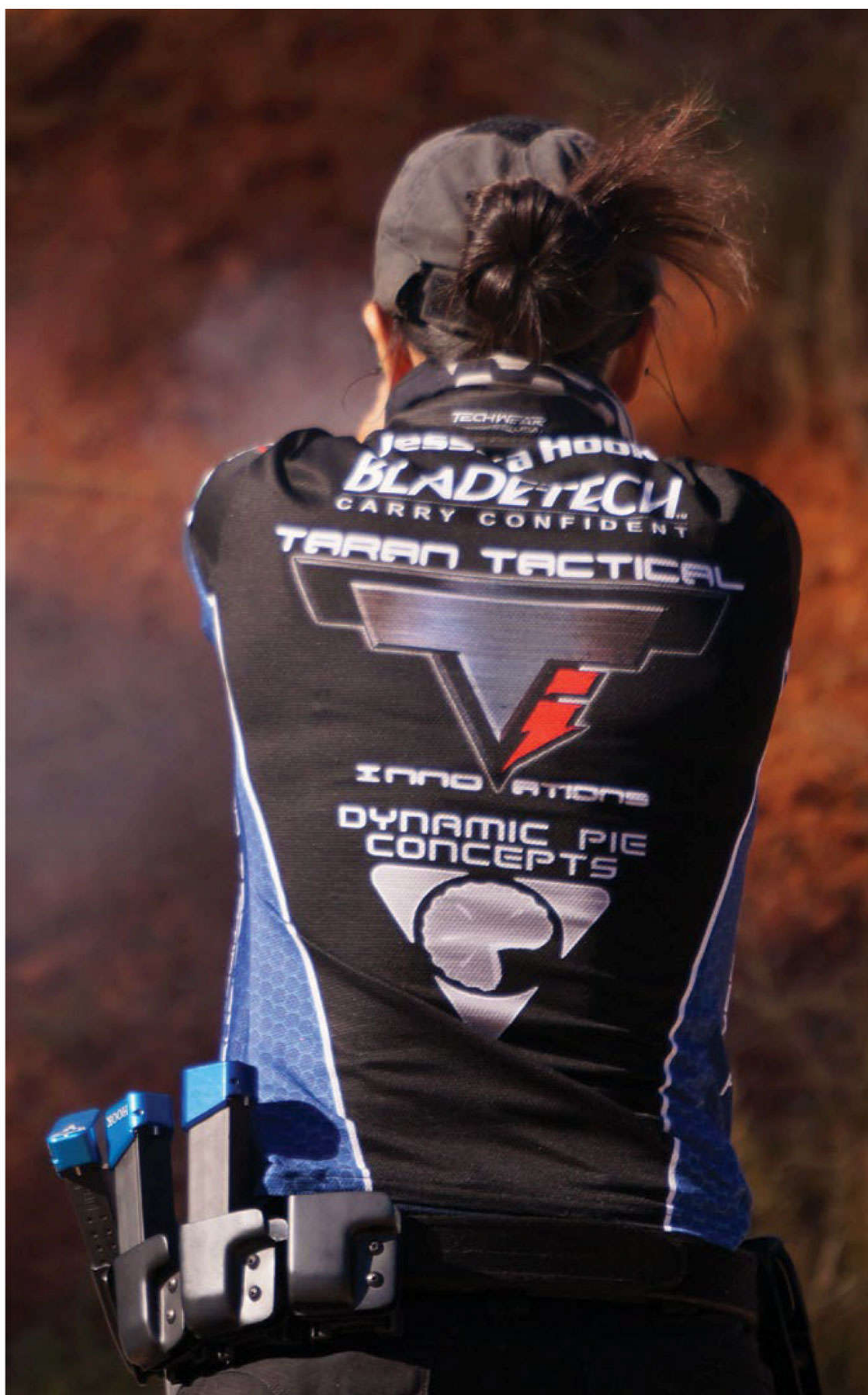


more of an advantage to receiving sponsorship. But man or woman, you need to bring something to the table. And it does not have to be a long list of championships.

I asked a couple of my current sponsors what is they look for when considering a potential pro-staffer. I am keeping them anonymous. One common theme I hear is that companies are approached ten times a day with requests for sponsorships. So like applying for a job, you had better come prepared. Whether you approach a company in person or through email, a professional resume or information card is suggested. Photos, personal information and accomplishments should be included. Things that help are connections in the industry, do you have a social media presence, are you seen at matches and especially major events or matches? What discipline are you in? Goals and how do you match the companies style and mission statement? Do you even know their style and mission statement. I hope you do. The number one thing overall they will want to find out is who are you? Are you friendly, approachable, presentable, respectful, nice, a good sportsman, a role model? Are you throwing tantrums at the range when things don't go well? Are you a diva (this goes for men and women) and not helping reset targets? Are you posting inappropriate material on your social media? How you behave outside of competitions is important. I am not saying you have to be perfect but be aware. I just spoke with a rep for a big company that went to a match for the first time to watch some of her sponsored shooters. She witnessed some unprofessional behavior among some other competitors and quickly made notes that those people would never be someone she would allow on her team in the future. You wear a companies' logo on your shirt. Make them proud to be there.

Here is my list of suggestions of things I have done and/or learned. You need patience, hard work and a big smile at all times. You need to be a good role model/sportsman. Get out there and practice and compete. Be seen. I believe social media is a must. Brag, but nicely and humbly. Start sending letters, emails, show up at Shotshow, NRA convention and introduce yourself to companies. Again, be seen. Follow up! Contact and start with companies you already know and love. Eventually a mutual relationship will happen. This is a continuous job interview. Ask yourself why should that company invest time and money in you? Offer to help with their social media campaign if you know how to do that. Offer to write articles for them or for other publications about them. Here is a strange question. Do you have a "Purple Cow"?

One of my favorite business authors is Seth



Godin. His book *The Purple Cow* caught my eye on the shelf about 10 years ago. A tiny book, in purple, with a white cow on the cover. It asks "What is your Purple Cow?" What makes you or your business stand out from everything and everyone else? Although you compete in 3gun or action pistol or small bore and are good at it, is there something else that people notice about you? Maybe you are the fastest shotgun loader in history. Maybe you have a business that supports the industry.

Maybe you are an expert in reloading ammunition or wind reading. Maybe it is as simple as having purple leopard print hair. My fellow Devil Dog Team team member, Kelly Boley, is Native American and she proudly displays that. Her social media name is msnative-3gunner. She is the first to have done so. She stands out. Be a physical standout or be an expert in something. Have fun with this. It is an amazing life experience as these relationships unfold. The rest will follow. ☺



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# THE GUN OF HINX: THE ARSENAL FIREARMS OF ITALY AF-2011 DUELLER PRISMATIC

DOUBLE BARREL PISTOL FROM  
ARSENAL FIREARMS STARS IN  
***JAMES BOND SPECTRE***

BY PETER BARRETT | [WWW.PAPADELTABRAVO.COM](http://WWW.PAPADELTABRAVO.COM)



**T**his past summer, action movie fans huddled around YouTube to watch the second trailer for the new James Bond movie, *SPECTRE*. I felt a little sorry for Dave Bautista (*Guardians of the Galaxy*, *Riddick*, and of course the WWE) when his reveal as *SPECTRE* operative and tough guy Mr. Hinx was overshadowed by his pistol, as audiences got a brief view of what appeared to be a double-barreled 1911.

"What the heck was that?!" people cried.

I knew what it was.

Italian gun writer and engineering mastro Nicola Bandini wanted to mark the 1911's centennial with something

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Photo by Bruce Williams for Spectre by Christopher YOUNG





If you're a FFL and want to get in on the most unique, recognizable and instantly collectable pistol we've ever seen, IFC is seeking to expand their retail network and is signing up new dealers now.

unique and attention grabbing, and designed a fully functional double-barreled semi-automatic pistol that used not only the 1911's single-link short recoil operating system but also a surprising number of 1911 compatible parts. Built by Arsenal Firearms of Italy (AFI) and imported in the USA exclusively by International Firearm

Corporation (IFC), the AF-2011 is absolutely the most unique and fantastic Bond villain gun ever, and one you can buy today.

From the beginning, the Bond movie franchise has made an effort to feature futuristic gadgets and exotic weaponry. The Armalite AR-10 and AR-7 got their movie debuts in Dr. No and

From Russia With Love, and the rare Walther WA-2000 bullpup magnum sniper rifle was first seen in The Living Daylights. Not to mention Scaramanga's Golden Gun or the space laser carbines in Moonraker, ordinary, plebian firearm props simply will not do, and the AF-2011 is an outstanding continuation of that tradition.

The AF-2011 wasn't the first double-barreled automatic pistol in existence, but is the first -- and only -- one to be designed with production in mind. In the mid-90s, Swiss gunsmith Vivian Mueller chopped and welded up a pair of SIG 210s and created a custom (gold plated, naturally) one-off hand built piece as a showcase of his gunsmithing talents. But AFI went one further and designed the AF-2011 as a series production piece as a demonstration of their engineering and manufacturing wizardry. As incredible as it seems, you can head down to your local dealer and buy a double-barreled semi-automatic pistol, complete with warranty and factory support just as easily as you could pick up a conventional 1911.

What a time to be alive.

Of course it's not cheap, but it's still a bargain. Even the top of the line Dueller Prismatic model retails for less than what you'd pay for two semi-custom 1911s, and the base model (as if a double-barrel 1911 could be referred to as







“base”, but let’s run with it) AF-2011 is actually quite competitive with a high-end custom 1911. You could easily spend more on a mid-grade European over/under shotgun or Barrett’s (no relation, sadly) mighty M82 .50 caliber rifle, and yet still not have a piece as limited and instantly collectable as the AF-2011. It’s available in a variety of calibers and finishes, and accessories like alternate grip panels and spare magazines are in stock and available on IFC’s website. Even more impressive are the fully equipped sets with exotic leather (your choice of ostrich, alligator, and brown or black water buffalo hides) carrying cases, belts, fitted holsters and magazine pouches.

The AF-2011 Dueller Prismatic as seen in the movie differs from the base model in that while it shares the base AF-2011’s operating mechanism and 1911 based heritage, the exterior slide profile and detailing are completely reimagined by Bandini to reflect his idea of what the pistol ought to look like. With its longer, sculpted

slide, it looks like nothing else in the world. The Prismatic Dueller also offers an extended beavertail grip safety and compensated barrels with integral muzzle brakes..

I’m sure someone, somewhere is complaining that the AF-2011 isn’t practical. To which I reply: Shut it. I said SHUT IT. The kind of soulless killjoy that would find fault with this gun would also gripe that a twin-turbo big block muscle car gets lousy gas mileage, or a supermodel girlfriend is kind of high maintenance, or foie gras is fattening. Go back to your beige minivan and black plastic 9mm, we’re not talking practical here. We’re talking awesome. Some things are done to push the limits of what is possible, to not be satisfied with what’s merely practical.

The AF-2011 is certainly not going to be anyone’s first choice as a daily carry piece or a competition gun or a cop’s sidearm. It’s more than that. The AF-2011 is a tangible declaration of engineering and manufacturing prowess,

not only of a single talented designer, but of an entire company. No doubt *SPECTRE* will only be the AF-2011’s first movie appearance, and it will be a treat to see its movie career unfold, but the real entertainment will be to see what IFC brings to our shores next.

Good things are afoot, as IFC has already begun receiving shipments of the highly anticipated Arsenal Strike One, a unique polymer framed 9mm semi-automatic pistol with an advanced inline locking block that delivers a remarkably low bore axis and promises reduced recoil and muzzle rise resulting in super fast splits (although not as fast as a 0.0 split from both barrels of the AF-2011).

The shooting community could use a little more awesome to balance out all the seriousness, and IFC is importing it. If you’re a FFL and want to get in on the most unique, recognizable and instantly collectable pistol we’ve ever seen, IFC is seeking to expand their retail network and is signing up new dealers now. ☎



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